Notes

Introduction

1 Survey 2020 in both cases.
2 Survey 2015.
3 Survey 2015.
4 Survey 2015.
5 Desktop publishing by such means was limited to those with coding expertise as well as access to the requisite equipment: as Bryan Dietz explains, 'I extracted the Fortran programs from the [*Software Tools*] tape and built a working version of NROFF. Since the H316 didn't have an upper/lower case printer, I plugged in a spare T1200 and wrote a driver to let the NROFF program print its output on the upper lower case T1200.' Bryan Dietz, 'E-mail message to author', 7 December 2022.
6 Brian W. Kernighan and P.J. Plauger, *Software Tools* (Boston, MA: Addison-Wesley, 1976).
7 To this day, I'm not sure how it came into my hands: the company wasn't focussed on personal electronics, and I didn't recall ever having been asked to look at a physical product of any kind before. My hope is that my excessive enthusiasm didn't cost anyone any money.
8 For more on the wedge and its supposed bookishness, please see Chapter 4.
9 NuvoMedia, the company that made the Rocket eBook, was acquired by Gemstar in 2000, and soon after the Rocket went down with the Gemstar ship. Famously, NuvoMedia founders Martin Eberhard and Marc Tarpenning first offered their technology to Jeff Bezos, but went into business for themselves rather than agree to Bezos's demand for exclusivity. For more, see Barbara A. Schreiber, 'Martin Eberhard and Marc Tarpenning: Tesla Co-Founders & American Entrepreneurs', in *Encyclopedia Britannica*, www.britannica.com/biography/Martin-Eberhard-and-Marc-Tarpenning; Brad Stone, *The Everything Store: Jeff Bezos and the Age of Amazon* (London: Little, Brown, 2014).
10 Matthew Rubery, *The Untold Story of the Talking Book* (Cambridge, MA: Harvard University Press, 2016), 2.

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11 For which Douglas Adams is duly celebrated, the 1978 radio play of *The Hitchhiker's Guide to the Galaxy* representing one of the earliest known uses of 'electronic book'. See Simon Peter Rowberry, 'The Ebook Imagination', *Digital Humanities Quarterly* 16, no. 1 (18 February 2022): 11.

12 This was for the first six rounds the survey spontaneous and unprompted: from 2014 to 2017 and again in 2020–21, there were no questions on realness. In 2022, to investigate this directly, I added a final question, appearing after all the standard questions from previous years, which I'll discuss in detail in Chapter 1.

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14 Survey 2015 in both cases.

15 Laura Dietz, Claire Warwick, and Samantha Rayner, 'Auditioning for Permanence', *Logos* 26, no. 4 (2015): 25, https://doi.org/10.1163/1878-4712-11112088.

16 Survey 2015.

17 Survey participants were adults aged 18+, with half (49.8 per cent) living in the UK and half living in other countries. The survey was released in English and gathered data from English speakers only. The survey has 1,732 respondents, of which 751 are March 2020 or later. For statistical tests, I used an alpha level of 0.05 and for effect size a threshold of Cramer's $V > 0.1$, where degrees of freedom (df) = 1. Focus groups (2014–17) were 'pre-acquainted' (see Rosaline Barbour, *Doing Focus Groups* (London: Sage, 2007), 66–7) naturally occurring groups of participants who gathered regularly to discuss fiction, including book groups and the editorial team of a student anthology. Interviews were with individuals who were regular members of such naturally occurring groups, such as book groups or creative writing courses. Qualitative data, including free-text responses, were analysed using Braun and Clark's thematic analysis approach (see Virginia Braun and Victoria Clarke, 'Using Thematic Analysis in Psychology', *Qualitative Research in Psychology* 3, no. 2 (1 January 2006): 77–101, https://doi.org/10.1191/1478088706qp063oa) and using Nvivo software. Data from 2014 to 2017 was previously published as part of a doctoral dissertation with University College London (UCL). The survey was approved by the ethics panels of the Faculty of Arts and Humanities at UCL (pre-2020) and the Faculty of Arts, Humanities and Social Sciences at Anglia Ruskin University (ARU, post-2020).

18 Tom Clark et al., *Bryman's Social Research Methods*, 6th ed. (Oxford: Oxford University Press, 2021), 271, 497–520.

19 Jussi Parrika, *What Is Media Archaeology?* (Cambridge: Polity, 2012); Nick Montfort and Ian Bogost, *Racing the Beam: The Atari Video Computer System* (Cambridge, MA: MIT Press, 2009).

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21 Johanna Drucker, *The Century of Artists' Books*, 2nd ed. (New York: Granary Books, 2004); Johanna Drucker, 'The Virtual Codex from Page Space to

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22 Nicholas Carr, 'Beyond Words: The Kindle Fire and the Book's Future', *Roughtype (blog)*, 28 September 2011, www.roughtype.com/?p=1534; Striphas, *The Late Age of Print*, 101–2; Mark McGurl, 'Everything and Less: Fiction in the Age of Amazon', *Modern Language Quarterly* 77, no. 3 (1 September 2016): 449, https://doi.org/10.1215/00267929-3570689; Murray, *The Digital Literary Sphere*, 54, 58–9; Alex Preston, 'How Real Books Have Trumped Ebooks', *The Observer*, 14 May 2017, sec. Books, www.theguardian.com/books/2017/may/14/how-real-books-trumped-ebooks-publishing-revival; Ivana Kottasová, 'Real Books Are Back. E-Book Sales Plunge Nearly 20%', *CNNMoney*, 27 April 2017, https://money.cnn.com/2017/04/27/media/ebooks-sales-real-books/index.html; Conor Pope, 'Rise and Fall of the Kindle: How Real Books Are Fighting Back', *The Irish Times*, 22 May 2017, www.irishtimes.com/news/consumer/rise-and-fall-of-the-kindle-how-real-books-are-fighting-back-1.3086282.

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25 Jonathan Rose, 'Rereading the English Common Reader: A Preface to the History of Audiences', in *The Book History Reader*, ed. David Finkelstein and Alistair McCleery, 2nd ed. (Abingdon: Routledge, 1992), 425; Christine Pawley, 'Seeking "Significance": Actual Readers, Specific Reading Communities', *Book History* 5 (2002): 148–49, 157, https://doi.org/10.1353/bh.2002.0013.

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piloting new approaches, and in so doing presenting a new standard for imaginative, provocative research.

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Chapter 1

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24 Howard, *The Idea of the Canterbury Tales,* 63.

25 Fitzpatrick, *Planned Obsolescence*, 91.

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33 Baudrillard, *Simulacra and Simulation*, 2; Bolter and Grusin, 'Remediation', 346.
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38 Shep, 'Digital Materiality', 323.
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44 Drucker, 'Performative Materiality and Theoretical Approaches to Interface'.
45 Drucker, 'Performative Materiality and Theoretical Approaches to Interface'.
46 Siemens et al., 'HCI-Book?'.
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48 Siemens et al., 'HCI-Book?', 50–1, 57.
49 Galey, 'The Enkindling Reciter', 240.

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65 Thompson, *Merchants of Culture*, 332–33.

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78 Marie Lebert, *Project Gutenberg (1971–2008)*, 2008, www.gutenberg.org/ebooks/27045; Striphas, *The Late Age of Print*; Kirschenbaum, *Track Changes*.
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89 Striphas, *The Late Age of Print*, 19–20.
90 'Active Book – Computer – Computing History', Centre for Computing History, www.computinghistory.org.uk/det/53902/Active-Book/.
91 Tenen, *Reading Platforms*, 329.
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93 Drucker, 'The Virtual Codex from Page Space to E-Space'.
94 Amazon, '2007 Letter to Shareholders', 2008, www.sec.gov/Archives/edgar/data/1018724/000119312508084145/dex991.htm.
95 See Amazon, '2007 Letter to Shareholders'; Amazon, 'Amazon Kindle Publishing Guidelines', 2018, https://kindlegen.s3.amazonaws.com/AmazonKindlePublishingGuidelines.pdf; Amazon, 'Kindle Scribe (16 GB), the First Kindle and Digital Notebook, All in One, with a 10.2" 300 Ppi Paperwhite Display, Includes Basic Pen: Amazon.Co.Uk: Everything Else', 2023, www.amazon.co.uk/gp/product/B09BS5XWNS.

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96 Amazon, '2007 Letter to Shareholders'.
97 Carr, 'Beyond Words'; McGurl, 'Everything and Less'; Striphas, *The Late Age of Print*, 101–2.
98 Murray, *The Digital Literary Sphere*, 54.
99 Or service; see Rowberry, 'Ebookness'.
100 Coles Books, 'Homepage', *Coles Books*, https://coles-books.co.uk/; Forum Books, 'Welcome!', *Forum Books*, www.forumbooksshop.com; The Real Book Shop, 'How to Shop at The Real Book Shop', *The Real Book Shop*, www.therealbookshop.com/pages/frontpage.
101 Leah Price, *What We Talk about When We Talk about Books* (New York: Basic Books, 2019), 19.
102 Survey 2016, 2015, 2014.
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104 Jila Ghomeshi et al., 'Contrastive Focus Reduplication in English (The Salad-Salad Paper)', *Natural Language & Linguistic Theory* 22, no. 2 (1 May 2004): 312, https://doi.org/10.1023/B:NALA.0000015789.98638.f9.
105 FG 1 participant 1, participant 5, participant 3.
106 FG 1 participant 3, Survey 2015, FG 4 participant 1, FGs 1 and 4.
107 Gitelman, *Always Already New*, 96.
108 '7: Spelling, Distinctive Treatment of Words, and Compounds, 7.57: "Scare Quotes"', in *Chicago Manual of Style Online,* 2023, www-chicagomanualofstyle-org.libproxy.ucl.ac.uk/book/ed17/part2/ch07/psec057.html.
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110 Statista, 'Reasons for Choosing Print Books Instead of E-Books by Gender in the U.S. 2017', *Statista*, 2017, www.statista.com/statistics/706278/reasons-for-choosing-print-books-instead-of-e-books-by-gender/.
111 And of the two who skipped the question, one used the free-text box to explain why they skipped: 'Haven't really thought about it'.
112 Looking only at those respondents who read e-books ($n = 189$), the general pattern remains: 96.5% of those younger than 55 agreed versus 85.4% of those older than 55.
113 A total of 82.2% of women and 84.1% of men agreed, a virtual tie. This was a remarkable contrast to the 2017 US survey, where the only demographic information shared was on gender, and men were almost twice as likely as women (29% vs 16%) to say that e-books are not real books. However, all respondents in my own survey who identified as non-binary/gender fluid, whose gender was other than one listed in the survey, or declined to share this information agreed that they consider e-books to be real books. In this survey, the sample sizes for these groups ($n = 5$ in each case) were too small for confidence in the significance of the results, but the findings suggest that further investigation would be warranted.
114 A moderately strong effect X^2 (1, $n = 227$) = 37.6, $p < 0.001$, Cramer's $V = 0.41$. Nine out of ten audiobook listeners (90.5%) also agree

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that they consider e-books to be real books, compared with 77.3% of non-listeners.

115 X^2 (1, $n = 228$) = 8.9, $p = 0.003$, Cramer's $V = 0.2$

116 X^2 (1, $n = 228$) = 14.7, $p < 0.001$, Cramer's $V = 0.25$

117 Drucker, 'Performative Materiality and Theoretical Approaches to Interface'.

118 Bolter and Grusin, 'Remediation'.

119 Rubery, *The Untold Story of the Talking Book*, 60.

120 Cathryn Johnson, Timothy J. Dowd, and Cecilia L. Ridgeway, 'Legitimacy as a Social Process', *Annual Review of Sociology* 32 (2006): 53–78. Please see Appendix for more on how the terms *legitimacy*, *reputation*, *credibility*, and *novel* are used in this book.

121 Drucker, 'Performative Materiality and Theoretical Approaches to Interface'.

122 See Drucker, 'Performative Materiality and Theoretical Approaches to Interface'; Kirschenbaum, *Mechanisms*.

123 Galey, 'The Enkindling Reciter', 240.

Chapter 2

1 Survey 2022 in both cases.

2 Westin, 'Loss of Culture', 131.

3 Genette, *Paratexts*, 1.

4 Genette, *Paratexts*, 1.

5 Genette, *Paratexts*, 1. Here, Genette is looking backwards to the pre-codex era, but his form of words fortuitously makes space for examination of a future with different norms.

6 Lejune, quoted in Genette, *Paratexts*, 2.

7 Genette, *Paratexts*, 20–1.

8 Gérard Genette, *Palimpsests: Literature in the Second Degree*, trans. Channa Newman and Laude Doubinsky, 8th ed. (Lincoln, NE: University of Nebraska Press, 1997). Many anglophone audiences encountered his paratextual theory for the first time after *New Literary History* published his 'Introduction to the Paratext', largely a translation of the introduction to *Seuils*, in 1991.

9 Melanie Ramdarshan Bold and Corinna Norrick-Rühl, 'Audience Building and the Three Per Cent Problem', in *By the Book Conference* (Villa Finaly, Florence, 2016).

10 Genette, *Paratexts*, 406.

11 Genette, *Paratexts*, 1–2.

12 Genette, *Paratexts*, 11.

13 Ensslin, *Pre-web Digital Publishing and the Lore of Electronic Literature*, 36, 25, 110–11, 37.

14 Dene Grigar, 'Rebooting Electronic Literature: Photos of Sarah Smith's "King of Space"', in *Rebooting Electronic Literature: Documenting Pre-web Born Digital Media* (Vancouver: Nouspace Publications, Washington State

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University Vancouver, 2018), https://scalar.usc.edu/works/rebooting-electronic-literature/photos-of-sarah-smiths-king-of-space.

15 FG 3 participant 5.
16 FG 1 participant 2.
17 Birke and Christ, 'Paratext and Digitised Narrative', 80.
18 Birke and Christ, 'Paratext and Digitised Narrative', 77.
19 Genette, *Paratexts*, 406.
20 McCracken, 'Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature', 105.
21 Genette, *Paratexts*, 1, 4–5.
22 Genette, *Paratexts*, 4–5.
23 Genette, *Paratexts*, 2.
24 Genette, *Paratexts*, 25. For more on McCracken's concern in 2013 that Amazon advertisements overlaying the text will influence readers because they effectively enter the text, but also her confidence that Kindle's habit of skipping over front matter necessarily affects reading, because the only parts of a book that can fail to influence on some level are parts of the book that have been excised or obscured, see McCracken, 'Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature'. McCracken also contends that when previously attached elements are 'migrated outside the electronic literary texts proper' they are 'functioning as expanded versions of what Genette terms epitexts' (110), and conversely that, when switched on, non-authorised elements such as Amazon's crowdsourced popular highlights become 'paratextual material because it is a new part of the authorized text' despite the fact that it is 'clear that the author did not add the underlining' because 'it becomes physically part of the digital edition of the text' (108). This depends, however, on readers agreeing with her view that Amazon here functions as 'the publisher, Amazon' (108), rather than the retailer, Amazon (as retailers do not generate true paratext on their own), a conclusion that must be revisited for the 2020s. Changes in Amazon's business model and public image, from a bookseller to an 'everything store', make it less likely that readers would regularly mistake the bookseller for the publisher where they are not one and the same. In addition, Amazon's move into the publishing space, offering its own products in competition with traditional publishers, foregrounds the fact that there are two categories. Findings from my survey, focus groups, and interviews indicate that readers have a strong grasp of Amazon's position as a retailer, and do not automatically attribute to it the powers, or the wisdom and cultural authority, of a publisher. But the differences in perceptions of traditional, mainstream-published books and self-published books are such that findings specific to one category may not be generalisable to the other.
25 Simone Murray, 'Is BookTube the Future of Literary Studies? Yes, Seriously', in *Books on Screen Conference* (University of Leeds and Anglia Ruskin University (online), 2022).
26 FG 1 participant 5.

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27 McCracken, 'Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature', 109.
28 FG 1 participant 4.
29 Survey 2015; 'Pirate Bay' was a write-in source given in Surveys 2014, 2015, and 2017.
30 The bad publicity surrounding Amazon's *1984* debacle, where purchased copies vanished from customers' e-readers following a rights dispute, remaining a touchstone for scholars and sceptics of digital reading.
31 McCracken, 'Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature', 114.
32 Nicole Matthews, 'Introduction', in *Judging a Book by Its Cover: Fans, Publishers, Designers, and the Marketing of Fiction*, ed. Nicole Matthews and Nickianne Moody (Aldershot: Ashgate, 2007).
33 Early interfaces encouraged publishers to design differently for the screen, including simplifying covers and reducing design vocabulary for legibility on e-ink readers; Open Road publishing invested heavily in new cover designs for e-editions of already well-known novels, for consistency across an author's backlist but also because of a sense that what worked on a physical copy would not necessarily work on screen, see Thompson, *Merchants of Culture*, 74. If this trend had continued, readers could have come to rely less heavily on covers as a significant source of data. Similarly, professional-looking cover design is less of an indication of investment: since the 2010s, the self-publishing author services industry has offered a wide range of semi-custom cover design providers that more closely approximate a 'professional' cover for far lower prices than in the past; see Laura M. Holson, 'With Romance Novels Booming, Beefcake Sells, but It Doesn't Pay', *The New York Times*, 30 March 2016, sec. Business, www.nytimes.com/2016/04/03/business/media/with-romance-novels-booming-beefcake-sells-but-it-doesnt-pay.html. And in the 2020s, AI opens up additional routes. Finally, habits can change. Researchers studying the general information gathering tactics of students have noted the conservatism (not to say 'laziness') of reliance on familiar strategies over appropriate strategies , clinging to old tools until the tools break; see Makri et al., 'A Library or Just Another Information Resource?', 443, https://doi.org/10.1002/asi.20510. But it is also observed that when the tools do eventually break, information seekers move on.
34 Interview 1, FG 2 participant 1, Survey 2017.
35 FG 1 participant 1.
36 FG 3 participant 5, FG 4 participant 2.
37 Makri et al., 'A Library or Just Another Information Resource?', 436–43.
38 Genette, *Paratexts*, 403.
39 Galey, 'The Enkindling Reciter', 218.
40 Thompson, *Merchants of Culture*, 330.
41 McCracken, 'Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature', 109–10.
42 And in theory easily replaced, but his examples are of promotional materials of the type likely to be discarded by typical readers, and retained, or sought out

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and reunited with the text afterwards, only by scholars, collectors, or fans, and then only for books and authors of special literary or personal significance.

43 Genette, *Paratexts*, 110.

44 John W. Maxwell et al., 'XML Production Workflows? Start with the Web', *Journal of Electronic Publishing* 13, no. 1 (1 March 2010), https://doi.org/10.3998/3336451.0013.106.

45 Kirschenbaum, *Track Changes*, 226, though Price notes the shatter risk of stone tablets: see Price, *What We Talk about When We Talk about Books*, 85.

46 Galey, 'The Enkindling Reciter', 236.

47 Maxwell et al., 'XML Production Workflows?'.

48 Anne Mangen, Bente R. Walgermo, and Kolbjørn Brønnick, 'Reading Linear Texts on Paper versus Computer Screen: Effects on Reading Comprehension', *International Journal of Educational Research* 58 (1 January 2013): 66, https://doi.org/10.1016/j.ijer.2012.12.002.

49 Kirschenbaum, *Track Changes*, 230.

50 Drucker, 'Performative Materiality and Theoretical Approaches to Interface'.

51 Genette, *Paratexts*, 356–67.

52 Galey, 'The Enkindling Reciter', 228–29. Further, by replacing Eric Gill's Joanna, a font that 'signified a rejection of industrial printing and the alienation it promulgated', with Microsoft's Georgia, Galey finds that this supposedly trivial bit of automated revision 'completely reverses the typographic politics of the print editions' (see 229). Not every font change is as momentous as this.

53 While it is technically possible to package a chosen font into the .EPUB file itself, guaranteeing initial display as the publisher intended, this is not in most cases legally possible for proprietary fonts, as such packaging effectively distributes that font, and hence violates typical terms of use. But an open source font or an author's own creation could be included, as long as the e-book is not then sold on Amazon; at time of press, Amazon's terms state that it will forcibly break any lock on font settings. While the technology is there to allow publishers to control e-book font, Amazon's promotion of customisable settings as a Kindle product feature, and power as the dominant retailer to force vendor compliance, make such control effectively impossible.

54 Survey 2022.

55 FG 4 participant 1.

56 Including fiction in niche microgenres (see Beth Driscoll, 'The Rise of the Microgenre', *Pursuit*, 13 May 2019, https://pursuit.unimelb.edu.au/articles/the-rise-of-the-microgenre.) and books by LGBTQIA+ authors, authors of colour, and others for whom the mainstream publishing industry, an enduringly 'exclusive and exclusionary site of cultural production' (see Alexandra Dane, *White Literary Taste Production in Contemporary Book Culture* (Cambridge: Cambridge University Press, 2023), 1) is frequently a hostile environment (see Koegler and Norrick-Rühl, *Are Books Still 'Different'?*).

57 Simon Rowberry, *The Early Development of Project Gutenberg c.1970–2000* (Cambridge: Cambridge University Press, 2023), 5.

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58 Rare holdouts, like Robert Caro, are often authors of notable backlist titles released before the e-book revolution, and for whom the role of e-book refusenik becomes part of their public persona. See Dana Rubinstein, 'Lights. Camera. Makeup. And a Carefully Placed 1,246-Page Book.', *The New York Times*, 28 May 2020, sec. New York, www.nytimes.com/2020/05/28/nyregion/power-broker-tv.html.
59 Survey 2016, 2017.
60 Interview 1, FG 3 participant 3.
61 The significant association closest to reasonable strength is to the extremely rare source of e-book gifts: those who choose e-books for reasons of selection are three times as likely to have received an e-book as a gift in the past 12 months, 14.8% vs 4.9% of others, X^2 (1, n = 1,282) = 11.0, $p < 0.001$, Cramer's $V = 0.093$.
62 FG 3 participant 2.
63 FG 3 participant 4.
64 FG 6 participant 5, FG 3 participant 2.
65 FG 5 participant 1, FG 1 participant 2.
66 FG 3 participant 1, participant 4.
67 FG 5 participant 4, FG 5 participants 4 and 3.
68 Thompson, *Merchants of Culture*, 11.
69 Survey 2015, FG 4 participant 2.
70 Survey 2016, 2017.
71 FG 6 participant 5.
72 Interview 1.
73 FG 1 participants, jointly; FG 3 participants 1, 2, and 3.
74 Survey 2015.
75 FG 5 participant 3.
76 FG 5 participant 3, participant 1.
77 FG 6 participant 5.
78 Survey 2015.
79 Lindsay Burokur, 'Should an Indie (Self-Published) Author Create an Imprint (i.e. Their Own "Press"?)', 11 December 2011, http://lindsayburoker.com/e-publishing/should-self-published-author-create-imprint-press/.
80 FG 1 participant 1.
81 FG 6 participant 3, Interview 1.
82 FG 6 participant 1, FG 3 participant 4.
83 FG 6 participant 4.
84 Interview 1, FG 3 participant 3.
85 FG 6 participant 3.
86 With, as of 2024, a rapidly withering presence on official Penguin Random House websites, likely presaging closure: some pages list the imprints as accepting submissions, but feature links that redirect to generic pages with no mention of the imprints. Other digital-first imprints such as HarperCollins's Avon Impulse, for romance fiction, have vanished. Evidence of such imprints is often most visible in writing and author-services

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websites, particularly in out-of-date lists of publishers open to unsolicited submissions. See Penguin Random House, 'FAQs | Penguin Random House', *PenguinRandomhouse.com*, 2023, www.penguinrandomhouse.com/faqs/; Penguin Random House, 'Romance | Random House Group', *PenguinRandomhouse.com*, 2024, www.randomhousebooks.com/genres/romance/.

87 Ploughshares, 'About', Solos | Ploughshares, www.pshares.org/solos.

88 FG 1 participant 3.

89 FG 1 participant 1.

90 Survey 2022.

91 FG 1 participant 4.

92 Laura Dietz, 'Who Are You Calling an Author? Changing Definitions of Career Legitimacy for Novelists in the Digital Era', in *Literary Careers in the Modern Era*, ed. Guy Davidson and Nicola Evans (London: Palgrave Macmillan UK, 2015), 203–4, https://doi.org/10.1057/9781137478504_12.

93 Dietz, 'Who Are You Calling an Author?', 208–9.

94 Debbie Young, 'Should Self-Published Authors Create Their Own Publishing Imprints?', *The Self-Publishing Advice Center* (blog), 7 May 2015, https://selfpublishingadvice.org/should-self-published-authors-create-their-own-publishing-imprints/.

95 Burokur, 'Should an Indie (Self-Published)'.

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5 Jones and Benson, *Publishing Law*, 90.
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15 Samuelson, 'Google Book Search and the Future of Books in Cyberspace. 94', 4–5.

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owner(s), set in a fictional world or using such pre-existing fictional characters' (see Aaron Schwabach, *Fan Fiction and Copyright: Outsider Works and Intellectual Property Protection*, 2nd ed. (London: Taylor & Francis, 2016), 8), most definitions understand the fan to be not just 'anyone', but at the very least a committed and appreciative member of the audience for that fictional property, and often a member of an identifiable fandom or other fan community.

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29 Survey 2017.
30 FG 4 participant 2, participant 4. FG 4 participant 4 is describing a practice Noorda and Berens term robust sampling; they note how attitudes towards what might be described as a piracy preview are inevitably influenced by experience of film, TV, and music streaming subscriptions. See Noorda and Berens, 'Immersive Media & Books 2020', 69.
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53 Just under half (45.7%) of men agreed, versus 58.2% of women, 55.6% of those who identify as non-binary/gender fluid, none of those whose gender identity was not listed, and 56.7% of those who declined to state, X^2 (4, n = 1,636) = 21.8, $p < 0.001$, Cramer's $V = 0.12$.
54 As with all questions about why they choose print over digital, for print-only readers the answers are, by definition, reasons for *always* choosing print. It describes a blanket policy, even, as discussed in greater detail in Chapter 5, a statement about personal identity. It is also informed by experience with print but not necessarily experience with digital: when someone who does not read e-books states that print is better for borrowing, their understanding of how digital book loans work may be entirely theoretical. In contrast, when those who read e-books (almost all of whom regularly read print books as well) state that print or digital is better, they are both comparing categories they know, though not necessarily specific options, as is the case for digital library loans, and describing not a policy but a book-by-book choice.
55 Survey 2015, 2014.
56 Those who agreed were more likely to have obtained a print book from a library and much more likely to have obtained one from a secondhand bookshop in the past twelve months. They were also more likely to have received a print book as a gift, another route that requires decoupling the owner and the original purchaser.
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59 FG 6 participant 4.
60 FG 6 participant 5.
61 FG 2 participant 3.
62 Survey 2016, Interview 2.
63 Survey 2017.
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81 Survey 2015, FG 6 participant 1.
82 FG 1 participant 5.
83 FG 1 participant 5, FG 2 participant 3.
84 FG 1 participant 6.
85 Survey 2022.
86 Survey 2022.
87 While book recommendations remain a source of enduring social pleasure in online environments, the interpersonal communication takes place, and satisfies, in different ways; see Danielle Fuller and DeNel Rehberg Sedo, *Reading Bestsellers: Recommendation Culture and the Multimodal Reader* (Cambridge: Cambridge University Press, 2023), 62.
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90 24.9% of men, vs 32.4% of women, 44.4% of those who identify as non-binary/gender fluid, none of those whose gender identity was not listed, and 43.3% of those who declined to state, X^2 (4, n = 1,636) = 12.9, p = 0.12, Cramer's V =.089.
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92 Survey 2014.
93 Survey 2022.
94 Survey 2021, 2015, 2017, 2015.
95 Survey 2017.
96 Price, *What We Talk about When We Talk about Books*; Pressman, *Bookishness*.
97 David Hayes, '"Take Those Old Records off the Shelf": Youth and Music Consumption in the Postmodern Age', *Popular Music and Society* 29, no. 1 (1 February 2006): 51–68, https://doi.org/10.1080/03007760500167370; Markus Wohlfeil, 'Vinyl Records: The Future of Consuming Music?', *Australian–New Zealand Marketing Academy (ANZMAC) 2019 Conference* (Victoria University of Wellington, 2019), www.semanticscholar.org/paper/Vinyl-Records%3A-The-Future-of-Consuming-Music-Wohlfeil/d5b3db6c69fb61e57349a141f5278e468b7bba17.
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101 Survey 2021, 2016
102 Survey 2016, 2014.
103 FG 1 participant 4.
104 Dietz, Warwick, and Rayner, 'Auditioning for Permanence'.
105 Survey 2020.
106 Stip, Östlundh, and Abdel Aziz, 'Bibliotherapy: Reading OVID During COVID'; Dietz, 'Projection or Reflection?'.
107 FG 6 participant 5.
108 Survey 2015, 2017.
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110 Survey 2017, 2016, 2016.
111 For example, the positive correlation between choosing e-books because they are 'better for keeping as part of a personal library' and because 'a reading device is more enjoyable to handle and use', X^2 (1, n = 1,282) = 56.4, $p <$ 0.001, has a Cramer's V figure of 0.21. The positive correlation between choosing print books because they are 'better for keeping as part of a personal library' and because a print book is 'more enjoyable to handle and use', X^2 (1, n = 1732) = 275.9, $p <$ 0.001, has a Cramer's V value of 0.4.
112 Thompson, *Book Wars*, 148.
113 One form of keeping and permanence of remarkably little concern to these survey participants is the permanence of one's reading history. Like other aspects of privacy, this is discussed further in Chapter 5
114 Dietz, Warwick, and Rayner, 'Auditioning for Permanence', 30.
115 Survey 2014, FG 5 participant 8, FG 5 participant 4, FG 6 participant 1, Noorda and Berens, 'Immersive Media & Books 2020', 73.
116 FGs 4, 5, 6.
117 FG 4 participant 2.
118 FG 1 participant 1.
119 Survey 2015, 2016.
120 Survey 2016, 2020, Interview 1.
121 Interview 1.
122 FG 4 participant 3.
123 Although thinking of the e-book file as a part of a book could potentially serve the same purpose, as in the manner of a weight-conscious long distance hiker ripping out chapters as they are finished, and carrying only what is needed for the remainder of the journey.
124 Dietz, Warwick, and Rayner, 'Auditioning for Permanence', 31.
125 Very much the kind of 'high-volume volume' Price identifies as a Morris-esque totem of luxurious 'conspicuous inconvenience', as discussed further in Chapter 4; see Price, *What We Talk about When We Talk about Books*, 108.

Chapter 4

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2 Jinghui Hou, Justin Rashid, and Kwan Min Lee, 'Cognitive Map or Medium Materiality? Reading on Paper and Screen', *Computers in Human Behavior* 67, no. C (1 February 2017), https://doi.org/10.1016/j.chb.2016.10.014.
3 Baron, *Words Onscreen*, 12.
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superiority. See Karen Froud et al., 'Middle-Schoolers' Reading and Processing Depth in Response to Digital and Print Media: An N400 Study' (bioRxiv, 1 September 2023), https://doi.org/10.1101/2023.08.30.553693; John R. MacArthur, 'A Groundbreaking Study Shows Kids Learn Better on Paper, Not Screens. Now What?', *The Guardian*, 17 January 2024, sec. Life and Style, www.theguardian.com/lifeandstyle/2024/jan/17/kids-reading-better-paper-vs-screen.

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7 Survey 2014, 2015, 2014, 2021.

8 Survey 2020, 2020.

9 FG 1 participant 4. Participants' uses of the words 'hands' and 'hand' in accounts of their own reading remain quite distinct from display of images of single hands and pairs of hands on Bookstagram, BookTok, and other bookish social media, where an unseen hand may be holding up the camera; for more on hands in social media images, see Bronwen Thomas, 'The #bookstagram: Distributed Reading in the Social Media Age', *Language Sciences* 84 (1 March 2021), https://doi.org/10.1016/j.langsci.2021.101358.

10 Survey 2016, 2015.

11 Survey 2020.

12 Interview 1, Survey 2016, FG 4 participant 2.

13 Survey 2014.

14 Hungerford, *Making Literature Now*. This perhaps indicates that the attention to detail invested in iPhones and Samsung Galaxy devices by industrial design teams is not matched by Kindle developers or reading app software engineers. Alternatively, it could be that Amazon's decision to split its Kindle range into feature-laden high-end models such as the Scribe or Oasis and basic models, where customers must pay more just to avoid lockscreen ads, means that the image of Kindle is set by its cheapest, simplest examples, not the most expensive and best-designed.

15 Survey 2014.

16 Survey 2014, 2022.

17 FG 4 participant 2.

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18 Survey 2022.
19 Beldham, 'Bookscan Training'.
20 Preston, 'How Real Books Have Trumped Ebooks'. While data from my study do not show increase over the survey period, the greater enthusiasm of young readers for print could signal a coming wave. That said, enjoyment of print books is already so widespread that there is limited opportunity for dramatic further increase.
21 X^2 (1, n = 1,732) = 242.2, $p < 0.001$, Cramer's $V = 0.37$.
22 X^2 (1, n = 1,732) = 275.9, $p < 0.001$, Cramer's $V = 0.4$.
23 X^2 (1, n = 1,732) = 249.4, $p < 0.001$, Cramer's $V = 0.38$.
24 Mangen, 'The Digitization of Literary Reading', 244.
25 FG 1 participant 6, Survey 2022, FG 1 participant 5, FG 4 participant 3, Survey 2016. 'Word document' status is explicitly linked to unrealness by some in the 2022 survey: as noted in Chapter 2, free-text responses on why they did not consider e-books to be real books included 'electronic materials feel like a copy, a pdf of the book' and 'an ebook is a shadow of a real book'.
26 Survey 2020.
27 This, of course, is no accident: e-reading interface designers are concerned with how to present texts legibly and attractively to current customers, and readers' near-universal experience with paper reading makes it pragmatic to, as Heikenfeld, Drzaic, Yeo, and Koch put it, 'aspire to reproduce the visual experience of conventional printed media' rather than pioneer new styles. See Heikenfeld et al., 'Review Paper', 133. Tenen, *Reading Platforms*.
28 Survey 2015 and Surveys 2014, 2015, 2016, 2017.
29 Gitelman, *Always Already New*, 96.
30 Kirschenbaum, *Mechanisms*, 74.
31 Gitelman, *Always Already New*, 95.
32 Thomas Frognall Dibdin, *Bibliomania; or Book-Madness; a Bibliographical Romance* (London: Henry G. Bohn, 1811). FG 4 participant 4, participant 2, FG 1 participant 5.
33 Survey 2015 in both cases.
34 X^2 (1, n = 1,282) = 219.9, $p < 0.001$, Cramer's $V = 0.41$.
35 Hou, Rashid, and Lee, 'Cognitive Map or Medium Materiality?', 84; Heikenfeld et al., 'Review Paper', 137.
36 Pew Research Centre, 'Mobile Fact Sheet', *Pew Research Center: Internet, Science & Tech* (blog), 7 April 2021, www.pewresearch.org/internet/fact-sheet/mobile/.
37 Pew Research Centre, 'Mobile Fact Sheet'.
38 Amazon, 'Kindle Voyage E-Reader, 6" High-Resolution Display (300 Ppi) with Adaptive Built-in Light, PagePress Sensors, Wi-Fi : Amazon.Co.Uk: Electronics & Photo', 2018, www.amazon.co.uk/gp/product/B00IOY524S/ref=fs_ice.
39 FG 3 participant 6.
40 Tim Moynihan, 'With Its New Kindles, Amazon Tries to Replicate the Magic of Paper', *Wired*, www.wired.com/2014/09/amazon-kindle-voyage/.

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41 Amazon, 'Kindle Voyage E-Reader'.
42 For more on this history, see Dennis Duncan, *Index, a History of the: A Bookish Adventure* (London: Penguin, 2022).
43 FG 5 participant, 7, participant 3, participant 7.
44 McCracken, 'Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature', 117.
45 Survey 2015.
46 As of 2023, the Scribe is not waterproof.
47 Amazon, 'Kindle Scribe (16 GB)'.
48 Brad Stone, *Amazon Unbound: Jeff Bezos and the Invention of a Global Empire* (London: Simon and Schuster UK, 2021); Emma Simpson, 'Amazon Opens First UK Non-Food Store', *BBC News*, 5 October 2021, sec. Business, www.bbc.com/news/business-58806762.
49 Stone, *The Everything Store*, 295, 291.
50 Survey 2014.
51 Survey 2015, 2015, 2014, 2017.
52 X^2 (1, $n = 1{,}282$) = 206.3, $p < 0.001$, Cramer's $V = 0.4$.
53 Survey 2015 in all cases.
54 Buchanan, McKay, and Levitt, 'Where My Books Go', 8–9.
55 FG 2 participant 1.
56 Survey 2015, 2016, 2022, 2022.
57 An initiative closed in June 2020 after legal action by publishers, and presaging a sweeping judgement against the Internet Archive's controversial practice of controlled digital lending (CDL) in March 2023. At time of press, the Internet Archive has stated that it intended to pursue an appeal. See Andrew Albanese, 'Internet Archive to End "National Emergency Library" Initiative', *Publishers Weekly*, 12 June 2020, www.publishersweekly.com/pw/by-topic/digital/copyright/article/83584-internet-archive-to-end-national-emergency-library-initiative.html; Andrew Albanese, 'In a Swift Decision, Judge Eviscerates Internet Archive's Scanning and Lending Program', *Publishers Weekly*, 25 April 2023, www.publishersweekly.com/pw/by-topic/industry-news/libraries/article/91862-in-a-swift-decision-judge-eviscerates-internet-archive-s-scanning-and-lending-program.html.
58 Survey 2021 in all cases.
59 Survey 2014.
60 Those who choose digital because digital is easier to obtain were more likely to have used a laptop computer for reading an e-book in the past twelve months (44.2% vs 32.2% of others). They were more likely to have read e-book non-fiction, short fiction, and novels.
61 Survey 2015, 2014.
62 Survey 2015, FG 5 participant 8.
63 Survey 2020.
64 Survey 2015, 2015, 2017.
65 Survey 2017.
66 Survey 2015, 2015.

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67 Survey 2015.
68 Survey 2015.
69 Survey 2014.
70 Survey 2015, 2015, 2014.
71 Survey 2014.
72 FG 2 participant 3.
73 FG 2 participant 3.
74 Survey 2016, 2014, 2017, 2014, 2022, 2021.
75 Survey 2014, 2015.
76 Survey 2015, 2016.
77 Survey 2015.
78 Price, *How to Do Things With Books in Victorian Britain*, 83.
79 Dennis T. Clark et al., 'A Qualitative Assessment of the Kindle E-book Reader: Results from Initial Focus Groups', *Performance Measurement and Metrics* 9, no. 2 (1 January 2008), https://doi.org/10.1108/14678040810906826.
80 Pew Research Centre, 'Mobile Fact Sheet'. Survey 2015. Gemma Walsh, 'Screen and Paper Reading Research – A Literature Review', *Australian Academic & Research Libraries* 47, no. 3 (2 July 2016), https://doi.org/10.1080/00048623.2016.1227661; Price, *How to Do Things With Books in Victorian Britain*, 57.
81 Price, *How to Do Things With Books in Victorian Britain*, 72.
82 Price, 51–53.
83 Kate Flint, *The Woman Reader 1837–1914* (Oxford: Oxford University Press, 1993).
84 Amazon, 'Kindle Oasis – Waterproof, 8GB Wi-Fi (Previous Generation – 9th) : Amazon.Co.Uk: Electronics & Photo', 2018, www.amazon.co.uk/dp/B06XDK92KS/ref=nav_shopall_k_dpcog.
85 Phillips, *Turning the Page*, 37–8.
86 Survey 2017.
87 A question added to the survey in 2020, so asked only of participants between 2020 and 2022 ($n = 751$).
88 Survey 2016 in all cases.
89 British Dyslexia Association, 'Visual Difficulties', *British Dyslexia Association*, www.bdadyslexia.org.uk/dyslexia/neurodiversity-and-co-occurring-differences/visual-difficulties.
90 Matthew H. Schneps et al., 'E-Readers Are More Effective than Paper for Some with Dyslexia', *PLOS ONE* 8, no. 9 (18 September 2013), https://doi.org/10.1371/journal.pone.0075634; Tjaša Krivec et al., 'Impact of Digital Text Variables on Legibility for Persons with Dyslexia', *Dyslexia* 26, no. 1 (2020), https://doi.org/10.1002/dys.1646.
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93 Sanne M. Kuster et al., 'Dyslexie Font Does Not Benefit Reading in Children with or without Dyslexia', *Annals of Dyslexia* 68, no. 1 (April 2018), https://doi.org/10.1007/s11881–017-0154-6.
94 Survey 2014, 2014, 2014, FG 5 participant 8.
95 Survey 2014, 2017.
96 The participant showed samples on her personal iPad; see M. S. Corley, 'Harry Potter Series', *mscorley.com*, https://mscorley.com/Harry-Potter-Series.
97 Interview 1.
98 Survey 2014.
99 Survey 2015, FG 5 participant 5, Survey 2015, FG 1 participant 5. The importance of distinctiveness underscores the degree to which the myth of the identical copy persists in popular discourse, despite the impossibility of two digital artefacts being actually indistinguishable; see Kirschenbaum, *Mechanisms*.
100 FG 2 participant 3.
101 Survey 2022.
102 FG 2 participant 1.
103 Survey 2017, 2015.
104 Price, *What We Talk About When We Talk About Books*, 108.
105 Survey 2015, 2015, 2017.
106 Karen Hellekson and Kristina Busse, 'Fan Communities and Affect', in *The Fan Fiction Studies Reader*, ed. Karen Hellekson and Kristina Busse (Iowa City, IA: University of Iowa Press, 2014).
107 Jenkins, 'Textual Poachers', 20.
108 FG 3 participant 6.
109 Survey 2020.
110 Simon Frost, 'Readers and Retailed Literature: Findings from a UK Public High Street Survey of Purchasers' Expectations from Books', *Logos* 28, no. 2 (2017).
111 FG 5 participant 8.
112 FG 1 participant 5.
113 FG 5 participant 2, FG 3 participant 2.
114 Buchanan, McKay, and Levitt, 'Where My Books Go', 6.
115 FG 2 participant 3, FG 3 participants 5 and 6.
116 Survey 2014, 2015.
117 Tim Hutchings, 'E-Reading and the Christian Bible', *Studies in Religion/Sciences Religieuses* 44, no. 4 (1 December 2015), https://doi.org/10.1177/0008429815610607.
118 Hutchings, 'E-Reading and the Christian Bible', 424.
119 Victor Nell, *Lost in a Book: The Psychology of Reading for Pleasure* (New Haven, CT: Yale University Press, 1998).
120 Baron, *Words Onscreen*, 88–92.
121 Mangen, 'The Digitization of Literary Reading', 248–57.

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122 More often via theoretical than empirical means, or, in Birkert's case, via 'extrapolat[ion] from [his] own experience as a reader', see Birkerts, *The Gutenberg Elegies*. For more on fears regarding digital as a threat to literature and literary culture, please see Chapter 5.
123 Survey 2014 and 2015, 2020, 2015.
124 Survey 2020, 2021, 2021.
125 Survey 2015.
126 FG 2 participant 1.
127 FG 2 participant 2.
128 Antonio Tombolini, 'The Slow Reading Manifesto', *Slowreading.org*, www.slowreading.org/slow-reading-manifesto/.
129 Rick Busselle and Helena Bilandzic, 'Measuring Narrative Engagement', *Media Psychology* 12, no. 4 (23 November 2009), https://doi.org/10.1080/15213260903287259, 326. This is a distraction scenario most obviously relevant to one of Busselle and Bilandzic's undergraduates watching American television shows in a lecture hall, where a wandering mind means missing potentially crucial elements of the plot; the reader staring into space between pages may take a long time to finish a book, but the plot will be waiting for them when they return to it.
130 Ryan, quoted in Busselle and Bilandzic, 'Measuring Narrative Engagement', 323.
131 B. Wittmer and M. Singer, 'Measuring Presence in Virtual Environments: A Presence Questionnaire', *Presence: Teleoperators and Virtual Environments* 7, no. 3 (1998).
132 Hou, Rashid, and Lee, 'Cognitive Map or Medium Materiality?', 88.
133 Busselle and Bilandzic, 'Measuring Narrative Engagement', 324.
134 Green, 2004, quoted in Busselle and Bilandzic, 'Measuring Narrative Engagement', 324.
135 Busselle and Bilandzic, 'Measuring Narrative Engagement', 326.
136 Baron, *Words Onscreen*; Clinton, 'Reading from Paper Compared to Screens'; Hillesund, Schilhab, and Mangen, 'Text Materialities, Affordances, and the Embodied Turn in the Study of Reading'.
137 Mangen, 'The Digitization of Literary Reading', 257; Hou, Rashid, and Lee, 'Cognitive Map or Medium Materiality?', 85; Mangen, Olivier, and Velay, 'Comparing Comprehension of a Long Text Read in Print Book and on Kindle'.
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from Screens versus Print: A Study in Changing Habits: Part 2 – Comparing Different Text Structures on Paper and on Screen', *New Library World* 114, no. 9/10 (2013), https://doi.org/10.1108/NLW-04-2013-0034; Walsh, 'Screen and Paper Reading Research', 169.

142 It remains, however, critical to avoid assumptions that any gap is either natural or permanent: digital reading is in constant flux as technologies and reading practices change, and as cohorts of readers master successive generations of platforms and devices. While researchers like Chen, Cheng, Chang, Zheng, and Huang (2014) have found that comprehension gaps are greatest among novice users and small to negligible among experienced users, meta-analysis by Delgado, Vargas, Ackerman, and Salmerón (2018) found that across fifty-six studies between 2000 and 2017 effect sizes increased, suggesting that the print/digital reading gap (at least for the informational texts for which differences in comprehension were found) was growing, not shrinking. See Mangen, Walgermo, and Brønnick, 'Reading Linear Texts on Paper versus Computer Screen', 62–7; Guang Chen et al., 'A Comparison of Reading Comprehension across Paper, Computer Screens, and Tablets: Does Tablet Familiarity Matter?', *Journal of Computers in Education* 1, no. 2 (1 November 2014), https://doi.org/10.1007/s40692–014-0012-z; Delgado et al., 'Don't Throw Away Your Printed Books'.

143 Survey 2016, 2017, 2016.

144 Survey 2016.

145 Surveys 2014, 2015, 2016, 2017, 2020.

146 Survey 2016.

147 This avoidance of non-fiction aligned with data from surveys and focus groups, where some book components typical of non-fiction but not poetry or fiction, such as charts, tables, and footnotes, were frequently described as awkward or non-functional on screens, and cited as reasons to read particular book in print. Participants found that 'the footnotes get annoying [in e-books], because you always end up trying to find where the footnote's ended up' (FG 6 participant 3), 'some layout-heavy reference books aren't as useful as reflowable ebooks' (Survey 2016) and 'diagrams are not really usable in current state of e-books' (Survey 2014). The end result was that, as one respondent put it, 'print reading is much more usable for dipping in, skipping around, browsing etc. so I often prefer print books for non-fiction (Survey 2015)'. This preference for print for 'browse reading' appears to undermine one of the primary attractions of e-books, and stands in contrast to scholarly use as studied earlier in the twenty-first century, where large-scale surveys such as Nicholas, Rowlands, Clark, Huntington, Jamali, and Ollé's (2008) found that dipping in and out was far more prevalent than reading full e-books, or even full chapters of e-books. Despite the fact that male participants are more likely to read non-fiction and less likely to choose print for reasons of enjoyment, gender was not a significant factor. Some features described as awkward on screen, such as maps (FG 4 participant 2, FG 5 participant 5, Survey 1), were noted as items occasionally found in

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novels, but sufficiently rarely that they did not constitute a reason to avoid novels on screen. See David Nicholas et al., 'UK Scholarly E-book Usage: A Landmark Survey', *Aslib Proceedings* 60, no. 4 (1 January 2008), https://doi.org/10.1108/00012530810887962.

148 Delgado et al., 'Don't Throw Away Your Printed Books'; Clinton, 'Reading from Paper Compared to Screens'.

149 Mangen and Kuiken, 'Lost in an iPad', 157, 162, 167.

150 In a later paper summarising the 2014 findings, Mangen argued that the booklet format was not a 'typical literary interface' (though it is clearly not a typical news interface either) and that it 'can be assumed to be more reminiscent of, say, article reading' (see Mangen, 'The Digitization of Literary Reading', 254), but this is a consequential assumption given conventions of English-language short story publishing, where publication in book-length print format is not the only or even the most typical presentation (see Adrian Hunter, *The Cambridge Introduction to the Short Story in English* (Cambridge: Cambridge University Press, 2007); Kasia Boddy, *The American Short Story Since 1950* (Edinburgh: Edinburgh University Press, 2010); Laura Dietz, 'The Short Story and Digital Media', in *The Edinburgh Companion to the Short Story in English*, ed. Paul Delaney and Adrian Hunter (Edinburgh: Edinburgh University Press, 2018), https://doi.org/10.1515/9781474400664-011; Ensslin, *Pre-web Digital Publishing and the Lore of Electronic Literature*.

151 Mangen and Kuiken, 'Lost in an iPad', 152.

152 Mangen, Olivier, and Velay, 'Comparing Comprehension of a Long Text Read in Print Book and on Kindle', 1.

153 Hou, Rashid, and Lee, 'Cognitive Map or Medium Materiality?'

154 Hou, Rashid, and Lee did not compare fiction with non-fiction, or work with purely textual material, and further experiments would be warranted before generalising their findings across genres and forms.

155 Survey 2014, 2016, 2015.

156 Survey 2015.

157 Survey 2015, 2015.

158 FG 1 participant 1.

159 FG 1 participant 3.

160 Hayler, *Challenging the Phenomenology of Technology*, 107–8, 117.

161 Clark et al., 'A Qualitative Assessment of the Kindle E-book Reader', 125.

162 Clark et al., 'A Qualitative Assessment of the Kindle E-book Reader', 125.

163 Clark et al., 'A Qualitative Assessment of the Kindle E-book Reader', 126.

164 Beatrice Warde, 1930, quoted in Helen Armstrong, *Graphic Design Theory: Readings from the Field* (New York: Princeton Architectural Press, 2009).

165 FG 1 participant 3.

166 Survey 2020.

167 Clark et al., 'A Qualitative Assessment of the Kindle E-book Reader', 125.

168 Amazon, '2007 Letter to Shareholders', 1.

169 Hayler, *Challenging the Phenomenology of Technology*, 96–7.

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170 Drucker, 'Performative Materiality and Theoretical Approaches to Interface'.
171 Survey 2014; and very much the kind of subjective measure of reading performance that Mangen, Walgermo, and Bronnick propose for consideration alongside objective measures such as speed. See Mangen, Walgermo, and Brønnick, 'Reading Linear Texts on Paper versus Computer Screen', 66.
172 Survey 2015, 2017.
173 Survey 2014, FG 1 participant 6.
174 Levy, 2007, quoted in Hayler, *Challenging the Phenomenology of Technology*, 143.
175 Levy, 2007, quoted in Hayler, *Challenging the Phenomenology of Technology*, 143.
176 Survey 2022.
177 Survey 2022, Mangen, Olivier, and Velay, 'Comparing Comprehension of a Long Text Read in Print Book and on Kindle'; Hillesund, Schilhab, and Mangen, 'Text Materialities, Affordances, and the Embodied Turn in the Study of Reading'.
178 Dietz, 'Projection or Reflection?'
179 Survey 2015, FG 1 participant 1.
180 Survey 2015, 2016.
181 Survey 2015.
182 Survey 2014, 2015.
183 Michelle Faverio and Andrew Perrin, 'Three-in-Ten Americans Now Read E-books', *Pew Research Center* (blog), 6 January 2022, www.pewresearch.org/short-reads/2022/01/06/three-in-ten-americans-now-read-e-books/; Andrew Perrin, 'Slightly Fewer Americans Are Reading Print Books, New Survey Finds', *Pew Research Center* (blog), 19 October 2015, www.pewresearch.org/short-reads/2015/10/19/slightly-fewer-americans-are-reading-print-books-new-survey-finds/; McCracken, 'Expanding Genette's Epitext/Peritext Model for Transitional Electronic Literature', 114.
184 Survey 2020.
185 Mangen, 'The Digitization of Literary Reading', 248.
186 David Comer Kidd and Emanuele Castano, 'Reading Literary Fiction Improves Theory of Mind', *Science* 342, no. 6156 (18 October 2013), https://doi.org/10.1126/science.1239918; Maria Eugenia Panero et al., 'Does Reading a Single Passage of Literary Fiction Really Improve Theory of Mind? An Attempt at Replication', *Journal of Personality and Social Psychology* 111, no. 5 (2016), https://doi.org/10.1037/pspa0000064; Colin F. Camerer et al., 'Evaluating the Replicability of Social Science Experiments in Nature and Science between 2010 and 2015', *Nature Human Behaviour* 2, no. 9 (September 2018), https://doi.org/10.1038/s41562–018-0399-z.
187 David Dodell-Feder and Diana I. Tamir, 'Fiction Reading Has a Small Positive Impact on Social Cognition: A Meta-Analysis', *Journal of Experimental Psychology. General* 147, no. 11 (November 2018), https://doi.org/10.1037/xge0000395.
188 Weber, 'Conceptualizing Audience Experience at the Literary Festival'.

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Chapter 5

1 Richards, 'The Perils of Social Reading', 712.
2 And not always by choice, as with students or academics obliged to use course or library materials in digital form because that is what their institution provides.
3 Bourdieu, *The Field of Cultural Production*, 20, 35, 45–8.
4 Bourdieu, *The Field of Cultural Production*, 46, 49.
5 Bourdieu, *The Field of Cultural Production*, 48.
6 Bourdieu, *The Field of Cultural Production*, 48–9.
7 Balázs Kovács and Amanda J. Sharkey, 'The Paradox of Publicity: How Awards Can Negatively Affect the Evaluation of Quality', *Administrative Science Quarterly* 59, no. 1 (1 March 2014): 1–5, https://doi.org/10.1177/0001839214523602.
8 Unless they make a living via 'odd jobs' in journalism, publishing, or academia, which can confer a quasi-Bohemian status unavailable to the 'bourgeois' popular novelist supported by sales; see Bourdieu, *The Field of Cultural Production*, 59.
9 Squires, *Marketing Literature*, 57.
10 English, *The Economy of Prestige*, 208.
11 Davis, quoted in Fuller and Rehberg Sedo, *Reading Bestsellers*, 37.
12 Driscoll, *The New Literary Middlebrow*, 67; Humble, 'The Reader of Popular Fiction', 93.
13 FG 3 participant 1.
14 Dietz, Warwick, and Rayner, 'Auditioning for Permanence', 27.
15 RNIB, 'Readers Left Red-Faced Over Choice of Books: Press Release', *RNIB*, 23 September 2013, 1.
16 RNIB, 'Readers Left Red-Faced Over Choice of Books', 1.
17 8.4% of women versus 2.8% of men, 5.9% of those who identify as non-binary/gender fluid, none of those whose gender identity was not listed, and 4.0% of those who declined to state, X^2 (4, n = 1,209) = 11.8, p = 0.019, Cramer's V = 0.1.
18 At X^2 (6, n = 1,210) = 32.0, $p < 0.001$, Cramer's V = 0.16, a stronger effect than seen with gender.
19 Survey 2014.
20 For a small selection of representative examples, see Shannon Donnelly, 'Sex on the Kindle', *The Daily Beast*, 25 August 2009, www.thedailybeast.com/sex-on-the-kindle; Josh Catone, 'Why Printed Books Will Never Die', *MashableUK* (blog), 16 January 2013, https://mashable.com/2013/01/16/e-books-vs-print/#nfD5lEvgW8qP; Anita Singh, 'E-Book Readers' Guilty Pleasures Revealed', *The Telegraph*, 26 August 2015, www.telegraph.co.uk/culture/books/booknews/11824405/E-book-readers-guilty-pleasures-revealed.html; Andrew Levy, 'A Cover-up! Guilty Secret We Hide in Our Kindles: Quarter of Users Admit Using Device to Read Books They Wouldn't if Others Could See the Cover', *Mail Online*, 27 September 2013, sec. News,

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www.dailymail.co.uk/news/article-2434613/A-cover-Guilty-secret-hide-Kindles-Quarter-users-admit-using-device-read-books-wouldnt-cover.html; James Parker and Charles McGrath, 'Is There Anything One Should Feel Ashamed of Reading?', *The New York Times*, 7 April 2015, sec. Books, www.nytimes.com/2015/04/12/books/review/is-there-anything-one-should-feel-ashamed-of-reading.html.

21 Though there was no meaningful link to the publication status of the last book read, underscoring the fact that enjoying a given genre does not translate into reading in that genre to the exclusion of others.

22 Romance is an exceptionally successful genre in digital format, and there are reports that self-published romance authors who have seen their sales drop dramatically since Kindle Unlimited was launched. See Romance Writers of America, 'About the Romance Genre', *rwa.org*, 2018, www.rwa.org/Online/Romance_Genre/About_Romance_Genre.aspx; David Streitfeld, 'Amazon Offers All-You-Can-Eat Books. Authors Turn Up Noses.', *The New York Times*, 27 December 2014, sec. Technology, www.nytimes.com/2014/12/28/technology/amazon-offers-all-you-can-eat-books-authors-turn-up-noses.html.

23 While 'binge' is a term now closely associated with streaming television services, this and other forms of concentrated media consumption are increasingly examined as phenomena related to existing fiction reading practices; Jenner notes the 'consistent parallel to novels' in media theory surrounding Netflix. See Jennifer Keishin Armstrong, 'A Mostly Healthy Obsession: The Joy of Binge Reading', 21 October 2014, www.bbc.com/culture/article/20140317-the-joy-of-binge-reading; Mareike Jenner, *Netflix and the Re-invention of Television* (London: Palgrave, 2018), 169.

24 Carol Flynn, 'Samuel Richardson', in *The Cambridge History of the English Novel*, ed. Robert L. Caserio and Clement Hawes (Cambridge: Cambridge University Press, 2012), 97–112; Melissa Sodeman, *Sentimental Memorials: Women and the Novel in Literary History* (Stanford, CA: Stanford University Press, 2014), 3; Nancy Armstrong, *Desire and Domestic Fiction: A Political History of the Novel* (Oxford: Oxford University Press, 1987), 104–10.

25 Armstrong, *Desire and Domestic Fiction*, 105; Flint, *The Woman Reader 1837–1914*, 73.

26 Faverio and Perrin, 'Three-in-Ten Americans Now Read E-books'; Nielsen, 'Year in Books Review'; Perrin, 'Slightly Fewer Americans Are Reading Print Books'; Sian Cain, 'Marlon James: "Writers of Colour Pander to the White Woman"', *The Guardian*, 30 November 2015, www.theguardian.com/books/2015/nov/30/marlon-james-writers-of-colour-pander-white-woman-man-booker-event-brief-history-seven-killings.

27 Flint, *The Woman Reader 1837–1914*, 10; Belinda Jack, *The Woman Reader* (New Haven, CT: Yale University Press, 2012), 39, 43.

28 Huyssen, 1986, cited by Driscoll, *The New Literary Middlebrow*, 29.

29 Danuta Kean, 'Are Things Getting Worse for Women in Publishing?', *The Guardian*, 11 May 2017, sec. Books, www.theguardian.com/books/2017/

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30 The gender disparities in publishing sit alongside a general lack of diversity in terms of race, ethnicity, geography, and class; in particular, chronic under-representation of BAME (Black, Asian and Minority Ethnic) professionals. While my focus in this discussion is gender rather than intersecting factors, other dimensions inform this discussion and are incredibly important subjects for further data gathering. For more on lack of diversity in publishing, see Claire Squires's 2017 *Publishing's Diversity Deficit*. Amy King and Sarah Clark, 'The 2016 VIDA Count • VIDA: Women in Literary Arts', *VIDA: Women in Literary Arts* (blog), 17 October 2017, www.vidaweb.org/vida-count/the-2016-vida-count/; Koegler and Norrick-Rühl, *Are Books Still 'Different'?*; Claire Squires, *Publishing's Diversity Deficit*, vol. 2, CAMEo Cuts (Leicester: CAMEo Research Institute for Cultural and Media Economics, 2017).

31 C.I.L.I.P./A.R.A., 'A Study of the UK Information Workforce: Mapping the Library, Archives, Records, Information Management and Knowledge Management and Related Professions, Executive Summary' (Chartered Institute of Library and Information Professionals and Archive and Records Association, 2015), https://archive.cilip.org.uk/sites/default/files/documents/executive_summary_nov_2015–5_a4web_0.pdf.

32 Hungerford, *Making Literature Now*, 68.

33 Driscoll, *The New Literary Middlebrow*, 6.

34 Humble, 'The Reader of Popular Fiction', 92–3.

35 Maggie Brown, 'The Fifty Shades Effect: Women Dominate Self-Publishing', *The Observer*, 9 November 2014, sec. Books, www.theguardian.com/world/2014/nov/09/fifty-shades-of-grey-women-dominate-self-publishing; Alison Flood, 'Self-Publishing Lets Women Break Book Industry's Glass Ceiling, Survey Finds', *The Guardian*, 6 March 2015, sec. Books, www.theguardian.com/books/2015/mar/06/self-publishing-lets-women-break-book-industrys-glass-ceiling-survey-finds.

36 Murray, '"Selling" Literature', 17–8; Dietz, 'Who Are You Calling an Author?', 197–201.

37 FG 2 participant 3, Singh, 'E-Book Readers' Guilty Pleasures Revealed'; Archer and Jockers, *The Bestseller Code*, 83.

38 Humble, 'The Reader of Popular Fiction', 86.

39 For an excellent discussion of the ubiquity of food metaphors in eighteenth- to early twentieth-century discussions of reading, with novels in particular

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likened to sugar and fancies, and the special concern for women as both exceptionally vulnerable to literary gluttony and particularly unsightly when succumbing, see Flint, *The Woman Reader 1837–1914*, 50–2; Armstrong, *Desire and Domestic Fiction*, 109–10.

40 Romance Writers of America, 'About the Romance Genre'; Driscoll, *The New Literary Middlebrow*.

41 Radway, *Reading the Romance*, 19–20.

42 David Glover and Scott McCracken, 'Introduction', in *The Cambridge Companion to Popular Fiction*, ed. David Glover and Scott McCracken (Cambridge: Cambridge University Press, 2012), 8.

43 Archer and Jockers, *The Bestseller Code*, 40.

44 FG 2 participant 3, Survey 2014.

45 The lack of such censure in the case of young adult (YA) reading underscores the degree to which this form of digital reading privacy is distinct from the early twenty-first-century fashion for simultaneously releasing children's and YA books with a significant adult readership (or books to which publishers hoped to attract a significant adult readership) with 'child' and 'adult' covers. While sometimes attributed to adults feeling embarrassment over covers, this trend never concealed the title or author, it merely altered paratext to present that visible title and author in a different light, as material targeted towards a different audience. The double-cover fashion is an element of a fascinating, and wholly separate, topic of the role of paratext in the Harry Potter phenomenon and the wider growth of adult readership of YA. For an example of attention to 'childish' covers, see Nigel Reynolds, 'Adult Fans Taking over Harry Potter', *The Telegraph*, 22 June 2007, www.telegraph.co.uk/culture/books/3666031/Adult-fans-taking-over-Harry-Potter.html.

46 Natasha Onwuemezi, 'New E L James Novel Coming in November', *The Bookseller*, 10 October 2017, www.thebookseller.com/news/new-50-shades-coming-november-649906.

47 Julie Bosman, 'Discreetly Digital, Erotic Novel Sets American Women Abuzz', *The New York Times*, 10 March 2012, sec. Business, www.nytimes.com/2012/03/10/business/media/an-erotic-novel-50-shades-of-grey-goes-viral-with-women.html.

48 Nicholas Carr, 'Never Mind E-books: Why Print Books Are Here to Stay', *Wall Street Journal*, 4 January 2013, sec. Life and Style, http://online.wsj.com/article/SB10001424127887323874204578219563353697002.html. Carr speaks long after Hoskins but does not refer to her earlier insight.

49 Terje Colbjørnsen, 'The Construction of a Bestseller: Theoretical and Empirical Approaches to the Case of the Fifty Shades Trilogy as an eBook Bestseller', *Media, Culture & Society* 36, no. 8 (2014): 1100–117, https://doi.org/10.1177/0163443714544999.

50 Bosman, 'Discreetly Digital, Erotic Novel Sets American Women Abuzz'; Emma Brockes, 'Stephen King: On Alcoholism and Returning to the Shining', 21 September 2013, www.theguardian.com/books/2013/sep/21/

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stephen-king-shining-sequel-interview; Parker and McGrath, 'Is There Anything One Should Feel Ashamed of Reading?'

51 Archer and Jockers, *The Bestseller Code*, 89–90.

52 Goran Trajkovski and Samuel G. Collins, eds., *Handbook of Research on Agent-Based Societies: Social and Cultural Interactions* (Hershey, PA: IGI Global, 2009).

53 Parker and McGrath, 'Is There Anything One Should Feel Ashamed of Reading?'

54 FG 4 participant 4.

55 Levy, 'A Cover-up!'; Singh, 'E-Book Readers' Guilty Pleasures Revealed'.

56 Donnelly, 'Sex on the Kindle'.

57 Donnelly, 'Sex on the Kindle'.

58 Quite like E. L. James and her imitators in this respect.

59 Still very much in circulation, though some influential theories from the early twentieth century, such as Benedict's division between guilt as distress after having fallen short of one's personal standards and shame as distress after having violated societal norms, have been sharply critiqued; as Doi lays out in his analysis of Benedict's framework of Western 'guilt cultures' and Eastern 'shame cultures', this assigns higher value to both guilt and to the Westerners who supposedly hold a monopoly on guilt. See Ruth Benedict, *The Chrysanthemum and the Sword: Patterns of Japanese Culture*, Reprint 1947 (London: Secker and Warburg, 1946); Takeo Doi, *The Anatomy of Dependence*, trans. John Bester (Tokyo, 1976).

60 James Gilligan, *Violence: A Reflection on the National Epidemic* (New York: Pantheon, 1997).

61 Humble, 'The Reader of Popular Fiction', 86.

62 TED, 'Brené Brown: The Power of Vulnerability', *TED Talks*, June 2010, www.ted.com/talks/brene_brown_the_power_of_vulnerability/no-; Brené Brown, 'Brené Brown | Speaker | TED', *TED Talks*, www.ted.com/speakers/brene_brown. Reportage on Brown, a female academic whose massive popular audience is largely female, is fascinating in itself.

63 Brené Brown, 'Shame Resilience Theory: A Grounded Theory Study on Women and Shame', *Families in Society* 87, no. 1 (2006): 45.

64 FG 6 participant 4, FG 4 participant 4.

65 Survey 2015, Survey 2021, FG 2 participant 3.

66 FG 5 participants 1, 5, and 8.

67 Bourdieu, *The Field of Cultural Production*, 30.

68 Flint, *The Woman Reader 1837–1914*, 72.

69 And far from sui generis in either literary or technological terms. Saper points out that 'fascination with machine aesthetics was very much of the moment in June 1930' (see Saper, 'Introduction and Notes on the Text', xxv), and as Tenen observes, 'Brown's blueprints did not rise out of a vacuum—they were preceded by over a century of technological developments in micrographic print', with speculation on how photography might invite new forms of

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circulation for micronised texts emerging by the mid nineteenth century (see Tenen, *Reading Platforms*, 316–17)

70 Robert Brown, *The Readies*, Reprint (Baltimore, MD: Roving Eye Press, 1930), 28.

71 Price, *What We Talk about When We Talk about Books*, 165–66.

72 Paul Duguid, 'Material Matters: The Past and Futurology of the Book', in *The Future of the Book*, ed. Geoffrey Nunberg (Berkeley, CA: University of California Press, 1996): 63–102; Pressman, *Bookishness*.

73 Baron, *Words Onscreen*.

74 Striphas, *The Late Age of Print*; Kirschenbaum, *Track Changes*; Price, *What We Talk about When We Talk about Books*.

75 Birkerts, *The Gutenberg Elegies*, 151.

76 Birkerts, *The Gutenberg Elegies*, 20.

77 Birkerts, *The Gutenberg Elegies*, 19, 28. Birkerts' confident but unsupported assertion that 'a change in procedure [of writing, to composition on screen] must be at least subtly reflected in the result. How could it not?' (19) is ably interrogated by Kirschenbaum. See Kirschenbaum, *Track Changes*.

78 Pressman, *Bookishness*, 26–7. Commentary was so extensive by the early 1990s that Birkerts had to start a special file for newspaper clippings and notes, which he titled 'the Reading Wars'. See Birkerts, *The Gutenberg Elegies*, 32.

79 Hayler, *Challenging the Phenomenology of Technology*, 4.

80 Price, *How to Do Things with Books in Victorian Britain*, 5; Robert Buderi, *Engines of Tomorrow: How the World's Best Companies Are Using Their Research Labs to Win the Future* (New York: Simon & Schuster, 2000), 360; Duguid, 'Material Matters'.

81 Duguid, 'Material Matters', 63.

82 Mar Hicks, 'Computer Love: Replicating Social Order Through Early Computer Dating Systems', *Ada: A Journal of Gender, New Media, and Technology*, no. 10 (2016), https://doi.org/10.7264/N3NP22QR.

83 Hicks, 'Computer Love'.

84 Striphas, *The Late Age of Print*, 109–10.

85 Amazon, '2007 Letter to Shareholders'. Amazon's initial e-book products competed more on price than on the promise of a revolutionary interface for accessing texts; see Coll, 'Citizen Bezos'.

86 Gooding, Terras, and Warwick, 'The Myth of the New', 631.

87 Alberto Manguel, *A Reader on Reading* (London: Yale University Press, 2010), 6.

88 Becky Chambers, *A Long Way to a Small and Angry Planet* (London: Hodder and Stoughton, 2015).

89 FG participant 6, participant 3.

90 Survey 2016, 2020, Beth Driscoll and Claire Squires, 'Oh Look, a Ferry'; Or 'The Smell of Paper Books', *TXT* 4 (2018): 64, https://hdl.handle.net/1887/. As Driscoll and Squires note, a sentiment often expressed as if it were rare, strange, or unexpected, as with 'weird one, but I like the smell of print books!' in my own 2022 survey.

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91 FG 1 participant 2, participant 5.
92 FG 3 participant 5.
93 Adriaan van der Weel, 'E-Roads and i-Ways A Sociotechnical Look at User Acceptance of E-Books', *Logos* 21, nos. 3–4 (1 January 2010): 54, https://doi.org/10.1163/09579651 1X559945.
94 Richards, 'The Perils of Social Reading', 695.
95 A belief foregrounded by debate on bookshelves as pandemic-era Zoom backgrounds. For more on pandemic bookshelves, see Corinna Norrick-Rühl and Shafquat Towheed, 'Introduction', in *Bookshelves in the Age of the COVID-19 Pandemic*, ed. Corinna Norrick-Rühl and Shafquat Towheed (London: Palgrave Macmillan, 2022), 1–27; Sally Blackburn-Daniels and Edmund G. C. King, 'Bookshelves, Social Media and Gaming', *English Studies* 103, no. 5 (4 July 2022): 653–59, https://doi.org/10.1080/0013838X.2022.2094575.
96 FG 2 participant 2.
97 FG 2 participant 2.
98 Interview 1.
99 FG 1 participant 1, Survey 2015.
100 Survey 2014, 2022.
101 Survey 2015.
102 Interview 2.
103 FG 6 participant 5.
104 FG 6 participant 4, participant 3.
105 FG 1 participant 5, FG 2 participant 3.
106 FG 3 participant 6, participant 4.
107 FG 3 participant 1, participant 2.
108 FG 3 participant 2, participant 1.
109 FG 5 participant 5, participant 1.
110 X^2 (1, $n = 745$) = 2.1, $p = 0.146$, Cramer's $V = 9.05$.
111 X^2 (1, $n = 537$) = 5.1, $p = 0.023$, Cramer's $V = 0.1$.
112 Neil M. Richards, *Intellectual Privacy* (Oxford: Oxford University Press, 2015).
113 Richards, 'The Perils of Social Reading', 691, 704.
114 Richards, 'The Perils of Social Reading', 693, 704.
115 Richards, 'The Perils of Social Reading', 704, 712.
116 Joseph Turow et al., 'Divided We Feel: Partisan Politics Drive American's Emotions Regarding Surveillance of Low-Income Populations' (Annenberg School of Communication, University of Pennsylvania, 27 April 2018), https://ssrn.com/abstract=3609974, 3.
117 Price, *How to Do Things with Books in Victorian Britain*, 3; Ina Ferris, 'Bibliographic Romance: Bibliophilia and the Book-Object', *Romantic Circles*, 2004, www.rc.umd.edu/praxis/libraries/ferris/ferris.html.
118 David McKitterick, *Print, Manuscript and the Search for Order, 1450–1830* (Cambridge: Cambridge University Press, 2003), 20.
119 Ferris, 'Bibliographic Romance'.

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120 Alberto Manguel, *A History of Reading* (London: London Flamingo, 1997), 244.
121 Steven Chen and Neil Granitz, 'Adoption, Rejection, or Convergence: Consumer Attitudes toward Book Digitization', *Journal of Business Research* 65, no. 8 (1 August 2012): 1224, https://doi.org/10.1016/j.jbusres.2011.06.038.
122 Survey 2014, FG 3 participant 5, FG 1 participant 3, FG 1 participant 3.
123 FG 4 participant 2.
124 Survey 2015 in both cases.
125 FG 4 participant 3, Survey 2014.
126 FG 6 participant 4.
127 Survey 2015, 2016, 2020, 2014.
128 FG 1 participant 1, Survey 2014, 2016.
129 Survey 2020, 2022.
130 Questions added for 2021 and 2022, as the 2020 survey launched in February, in those few weeks between the discovery of the virus and the declaration of a worldwide emergency.
131 Survey 2022, 2021, 2022, 2022.
132 Survey 2015, 2014.
133 Survey 2015, 2016, 2017.
134 Survey 2017.
135 Survey 2020, 2022, 2020, 2022.
136 FG 1 participant 1, FG 4 participant 4, both inflammatory statements that drew censure; please see earlier in this chapter for more on policing attitudes towards the material object of the print book.
137 Ferris, 'Bibliographic Romance'.
138 'Bibliophile, n. Meanings, Etymology and More', in *Oxford English Dictionary* (Oxford University Press), www.oed.com/dictionary/bibliophile_n#; Merriam-Webster, 'Definition of BIBLIOPHILIA', *Merriam-Webster Dictionary*, www.merriam-webster.com/dictionary/bibliophilia.
139 Dibdin, *Bibliomania*, 3; Ferris, 'Bibliographic Romance'.
140 Raven, 'The Industrial Revolution of the Book', 154.
141 Interview 2, FG 5, FG 5 participant 3.
142 FG 2 participant 3, participant 1.
143 FG 2 participant 2.
144 FG 1 participant 3, FG 2 participant 2.
145 FG 6 participant 2.
146 FG 3 participant 3.
147 FG 4 participant 1.
148 FG 4 participant 2.
149 FG 4 participant 4.
150 Now X. FG 4 participant 4.
151 FG 3 participant 3.
152 FG 3 participant 3, FG 1 participant 3.
153 FG 3 participant 2, FG 3.

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154 Thomas Frognall Dibdin, *The Bibliomania; or Book-Madness* (London: Henry G. Bohn, 1809), 44.
155 FG 1 participant 6.
156 FG 1 participant 3, participant 1.
157 FG 6 participant 5.
158 Ferris, 'Bibliographic Romance'. Chesterfield, quoted by Price, *How to Do Things with Books in Victorian Britain*, 3.
159 Dibdin, *Bibliomania; or Book-Madness; a Bibliographical Romance*, 3–4.
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161 D'Israeli, quoted in Ferris, 'Bibliographic Romance'.
162 FG 6 participant 2.
163 Richard A. Peterson and Roger M. Kern, 'Changing Highbrow Taste: From Snob to Omnivore', *American Sociological Review* 61, no. 5 (1996): 905–6, https://doi.org/10.2307/2096460; Dietz, Warwick, and Rayner, 'Auditioning for Permanence', 28.
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165 Bhaskar, 87.
166 Kate Eichhorn, *Content* (Cambridge, MA: The MIT Press, 2022), 20–1.
167 Tenen, *Reading Platforms*, 323.
168 Eichhorn, *Content*, 21.
169 Faverio and Perrin, 'Three-in-Ten Americans Now Read E-books'; Perrin, 'Slightly Fewer Americans Are Reading Print Books'; Nielsen, 'Year in Books Review'.
170 Survey 2020.
171 Murray, '"Selling" Literature', 12; Pressman, *Bookishness*, 26–7.
172 FG 3 participant 3.
173 Davies, Lupton, and Schmidt, *Reading Novels During the Covid-19 Pandemic*; Norrick-Rühl and Towheed, 'Introduction'; Dietz, 'Projection or Reflection?'; Dietz, 'Many Gates with a Single Keeper'.
174 29.8% of men versus 38.4% of women, 50.0% of those who identify as non-binary/gender fluid, none of those whose gender identity was not listed, and 40.0% of those declining to state, X^2 (4, n = 1,632) = 12.8, p = 0.012, Cramer's V = 0.09.
175 Lisa Otty, '"God-like and Immortal": Masculinity, Authority and the Cult of the Book, 1910–1930', in *Society for the History of Authorship, Reading and Publishing, Religions of the Book* (Society for the History of Authorship, Reading and Publishing, Religions of the Book, Antwerp, Belgium, 2014).
176 Driscoll, *The New Literary Middlebrow*, 29.
177 X^2 (1, n = 1,732) = 19.8, $p < 0.001$, Cramer's V = 0.11.
178 X^2 (1, n = 1,732) = 167.4, $p < 0.001$, Cramer's V = 0.31.
179 X^2 (1, n = 1,732) = 205.8, $p < 0.001$, Cramer's V = 0.35.
180 X^2 (1, n = 1,732) = 231.0, $p < 0.001$, Cramer's V = 0.37.
181 Survey 2016, 2017, 2021, 2022, 2014, 2014, 2014.
182 Suzanne Kean, *Empathy and the Novel* (Oxford: Oxford University Press, 2007), x; Archer and Jockers, *The Bestseller Code*, 52–5.

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184 Kean, *Empathy and the Novel*, vii–viii, x.
185 Murray, 'Is BookTube the Future of Literary Studies?'.
186 Radway, *Reading the Romance*; Kean, *Empathy and the Novel*, x; Seth Studer and Ichiro Takayoshi, 'Franzen and the "Open-Minded but Essentially Untrained Fiction Reader"', *Post45: Peer Reviewed*, 8 July 2013, https://post45.org/2013/07/franzen-and-the-open-minded-but-essentially-untrained-fiction-reader/.
187 Studer and Takayoshi, 'Franzen and the "Open-Minded but Essentially Untrained Fiction Reader"'.
188 Studer and Takayoshi, 'Franzen and the "Open-Minded but Essentially Untrained Fiction Reader"'.
189 Flint, *The Woman Reader 1837–1914*, 30–1; Beth Driscoll, 'The Middlebrow Family Resemblance: Features of the Historical and Contemporary Middlebrow', *Post45: Peer Reviewed*, 1 July 2016, https://post45.org/2016/07/the-middlebrow-family-resemblance-features-of-the-historical-and-contemporary-middlebrow/.
190 Fuller and Rehberg Sedo, *Reading Bestsellers*, 42.
191 Hungerford, *Making Literature Now*, 30–1.
192 Survey 2021.
193 Survey 2022, 2014.
194 Survey 2014, 2022.
195 Survey 2022, 2014, 2021, 2022.
196 Survey 2016.
197 FG 3 participant 1, participant 2, FG 6 participant 5.
198 Duguid, 'Material Matters'. Vernacular use of 'technophile' does not perfectly harmonise with Hayler's distinction between obtrusive device and integrated technology, but does recognise a distinction between the humdrum everyday and exciting innovations. See Hayler, *Challenging the Phenomenology of Technology*.
199 12.2% of men versus 5.3% of all other respondents, X^2 (4, n = 1,209) = 23.9, $p < 0.001$, Cramer's $V = 0.14$.
200 Moynihan, 'With Its New Kindles'; Matt Reynolds, 'Kindle Oasis Review: The Ereader You'll Want, but Not One You Need', *Wired UK*, www.wired.co.uk/article/kindle-oasis-second-generation-review-price-specs-waterproof-ereader.
201 FG 4 participant 2, Survey 2017.
202 Kimberly Kennedy, 'Fan Binding as a Method of Fan Work Preservation', *Transformative Works and Cultures* 37 (13 March 2022): 9.2, https://doi.org/10.3983/twc.2022.2107.
203 Julia Alexander, 'Making Fanfiction Beautiful Enough for a Bookshelf', *The Verge [Online]*, 9 March 2021, www.theverge.com/22311788/fanfiction-bookbinding-tiktok-diy-star-wars-harry-potter-twitter-fandom.

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204 Catherine Coker, 'The Margins of Print? Fan Fiction as Book History', *Transformative Works and Cultures* 25 (15 September 2017), https://doi.org/10.3983/twc.2017.01053.

205 The ownership of such bequests is open to question, as fan bindings represent gift economy rather than commercial exchanges. While many fan binders present a copy as a gift to the author, bound fic rarely changes hands for money: questions on the legality of selling fan fiction, even in the limited form of accepting payment for time and materials for layout and binding only, and harmony with community standards of gift exchange make it difficult for such bindings to circulate. See Shira Belén Buchsbaum, 'Binding Fan Fiction and Reexamining Book Production Models', *Transformative Works and Cultures* 37 (13 March 2022), https://doi.org/10.3983/twc.2022.2129; Kennedy, 'Fan Binding as a Method of Fan Work Preservation'.

206 Buchsbaum, 'Binding Fan Fiction and Reexamining Book Production Models', 8.1.

207 Buchsbaum, 'Binding Fan Fiction and Reexamining Book Production Models', 5.2.

208 Buchsbaum, 'Binding Fan Fiction and Reexamining Book Production Models', 7.6; Kennedy, 'Fan Binding as a Method of Fan Work Preservation', 2.3, 8.1.

209 FG 4.

210 Or presumably, for readers from late 2022, attaching sticky notes via a Kindle Scribe Basic Pen. FG 2 participant 3.

211 Survey 2014, FG 2 participant 3.

212 Patricia Meyer Spacks, *On Rereading* (Cambridge, MA: Belknap Press, 2013), 9. Given the extreme youth of the mass e-reading era, at present the notes some participants describe (annotations by great grandparents, what Spacks refers to as messages from one's younger self, etc.) have no direct counterpart in e-books. But the stunning durability of personal information online, and determination of tech companies to monetise memories (as with Facebook or Google Photos pushing algorithm-generated 'remember this day' albums to users) indicate how easily a digital notation could be saved, repurposed, and inserted into an individual's digital future.

213 FG 1 participant 5, Survey 2017. The ultimate in writing out of feeling is perhaps fan fiction: not only binding beloved fics, as discussed earlier in this chapter, but also writing new fics based on beloved original texts, or commenting on or otherwise publicly textually augmenting existing fics. But much more research is needed to understand how feeling for a particular fandom interacts with feeling for print, and whether anything like the same rules apply to transmedia fandoms.

214 FG 3 participant 1, participant 2.

215 Lewis Hyde, *The Gift: Creativity and the Artist in the Modern World* (New York: Vintage Books USA, 1983), xiv, FG 4.

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216 Hyde, *The Gift*, xiv–xv.

217 Though Kickstarter is better known for games and devices than books, in 2022 fantasy author Brandon Sanderson's 'Surprise! 4 Secret Novels' raised more than $20 million in 72 hours to become the most-funded project in the platform's history (Atwell). As of December 2023, the project had raised over $41 million (Dragonsteel). While Brandon's success demonstrates what independent authors can develop with sufficient resources, expertise, and established audience, and makes him another author who, like Colleen Hoover, needs neither a Big Five publisher nor Amazon to reach their readership (Harris), Kickstarter's observations on the existing assets Sanderson brought to the table, including award-winning and bestselling prior novels, a passionate fan base engaged via constant interaction, 'credibility', 'visibility', and 'clout' from a long-term relationship with traditional publisher Tor, and professional production, marketing, promotion, and algorithm management from a team of thirty (Atwell), do not suggest this as a pathway open to the typical emerging author. See Margot Atwell, 'How Brandon Sanderson's Kickstarter Project Broke the Bookish Internet', *Kickstarter*, 3 December 2022, www.kickstarter.com/articles/how-brandon-sanderson-s-kickstarter-project-broke-the-bookish-internet; Dragonsteel Entertainment, 'Surprise! Four Secret Novels by Brandon Sanderson', *Kickstarter*, 19 December 2023, www.kickstarter.com/projects/dragonsteel/surprise-four-secret-novels-by-brandon-sanderson; Elizabeth A. Harris, 'Fantasy Author Raises $15.4 Million in 24 Hours to Self-Publish', *The New York Times*, 3 March 2022, sec. Books, www.nytimes.com/2022/03/03/books/brandon-sanderson-kickstarter.html.

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Coda

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2 Also, unlike *Fifty Shades of Grey* and many other works of fan fiction, the free online version of *After* was never taken down. Its continuing availability on Wattpad did not prevent the print version selling tens of millions of copies across thirty-five languages. See Skains, *Digital Authorship*; Wattpad Brand Partnerships, 'The Story of After from Wattpad to Hollywood'.
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Appendix

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